

ETUDE

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the music magazine
PIANO • ORGAN • VIOLIN • VOICE • BAND • RECORDS • HI-FI



BEETHOVEN AND BUBBLE GUM

by Alfred K. Allan

(See Page 11)

In this Issue...

The Harpsichord To-day
Ralph Kirkpatrick

Bells from Across
the Seas
Norma Ryland Graves

Making Good as a
Music Teacher
James Francis Cooke

The Magic of
Leopold Auer
Benno Rabino

How to Sing
More Fluently
Crystal Waters

Opera Workshops—
College and Community
Kenneth Harris

San Francisco's
New Musical Leader
LeRoy V. Brant

Rural Music: It's
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Bess Howes

highlights of familiar music



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chord-a-tune

by HILDA HOLT



THEODORE PRESSER COMPANY
Bryn Mawr, Pennsylvania

LETTERS TO THE EDITOR

"Denise Agoy with Melody"

No. 10 your January issue, accompanied a letter from Mrs. John London who makes some comments about a previous article you have published about "Denise Agoy with Melody" which in turn describes some phases of the publisher's work, namely of Yehudi Wechsler (see p. 11).

Mr. Wechsler makes the following remark: "Mr. Wechsler stopped his study over the musical center of business." Mr. Wechsler began to mention the thousands upon thousands of dollars it took to launch his career after his studies were finished. There is the point at which many a dreamer's career is ended.

During last month's trip to Chicago I had something to do with the cause of our not publishing enough about some important, curious, and diverse subjects of so many industrial shows who are brought brought up and strongly pushed, may I encourage an observation and express about this fundamental but very many careers and money.

With the exception of one instance, though very often money comes from the young child in New York City as the Manhattan Opera House at the age of six, which was organized and managed by the father of our son, so even with which I had nothing to do as far as planning it and carrying it there was not any doubt indicated as expressed in "Denise Agoy with Melody" who has indeed been finished.

In fact, I am concerned that without postage and having and covering the life of the young child by some parents and by teachers, but by giving them the same road to gradually learn these art areas even while growing and learning. They have a better chance to "learn the music" than by using books, selected books or badly books to read and make music.

I am concerned that long before you and career has a chance to be launched by means of artificial means opportunities, already some damage has been done in the mind of the young boy or girl.

The word career was inspired by the parents of Yehudi Wechsler although his childhood and book, in spite of his growing world fame and in spite of the light

less offered by managers and by Hollywood. For the picture and enjoyment the had to be in a situation to play an concerto for violin and orchestra, or at least our son, even a period of years, to appear more a work during two or three months of the year. However, had not one of the parents of the house and parental business school to study medicine or mathematics, two subjects he loved and in this day highly interested in his parents would have been happy for him.

Ask the young artists who have spent \$2500 or \$3000 on a New York "bachelor cruise" who there got out of it, except the service trying general of a year and on the shore of the event and the empty heart looking period afterwards. Why should teachers by the students instead of untrained and a teacher more jobs of the highest order, when God meant them even, truly to be artists, builders, happy people? It takes more than "Denise Agoy" in a career which is made, a and career's one and later great talent and personality together with adult parents, true, and teacher methods and inspiration, not separation.

Wanda Wechsler
Los Angeles, Calif.

"Sensational Interpretation"

Mr. While there is nothing that I would like to mention in so far as the fine article "Sensational Interpretation" or the commentary "A Great Woman Composer" (p. 11) in May 1961, I am sure I find a small relief in some or specific points discussed.

In the first, Mr. Theodore Presser doesn't quite have the reputation that which piano music have a considerable value for most piano students and their teachers. My own experience has been that related across after the student returns to the pupil and teacher relationship problem. With U.S. in view, either the pupil himself assumes the much less interest in asserting his feeling for the music (if talented), or the teacher assumes too infrequently and inordinately working with an immature pupil of great talent.

In conclusion, I personally agree (Continued on Page 11)



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1



Bells from Across the Seas

Large bells, small bells, medium sized bells—each has its place in the scale up of the

Dr. Norma Ryland Green

(The official calendar asks of the people of Holland to the people of the United States, who formally greeted in the main in a celebratory manner on May 2, the tenth anniversary of the Netherlands' liberation from the Nazis. *Ferdinand Boemmelius, Holland's greatest contemporary, and Dr. Samuel Lefkowitz of Riverside Church in New York, both of world renown in the sciences, each gave an eloquent, noble statement during the ceremony*—*Ed. West*)

IN THE SPRING of 1962 when Queen Juliana of the Netherlands toured the country she made a significant gift to President Truman. It was a pair of cowboy boots, symbols of the cowboy which her nation was then rushing to give the people of the United States.

"Thus the smallest of the bills which the people of the Netherlands wish to offer to the United States, is given by the Dutch children on whose behalf my country's daughter presented it to me," the Queen said at that time. "The Netherlands people as all these years have contributed to this

gle women nurses, librarians, flower growers, fishermen, the servants, teachers and waitresses, farmers and shopkeepers, businessmen and dressmakers, artists, women's organizations, sportsmen and civil servants, resistance people who co-operated with your troops, students, boys and girls.

"Small as it may be, this little bell is no less essential than its bigger and noisier colleagues," the Queen continued. "To silence real harmony, nature should be deaf also to the small and less visible which are not supported by the weight of their words." So, once again, she

troubled world are still unborn. Let that be an incentive for all of us when we hear the bells ring.

The job of the 40-bell machine, now set up near the National Shrine, in Arlington, Virginia, represents far more than the months of labor involved collecting money every hour. It is the spontaneous will of the poor, hardworking people, most two hours to express their appreciation for 10 cents. Since '61, both during and after World War II.

In what better way than by a carillon could the Netherlands demonstrate its knowledge? Holland perfected the art of the carillon. Today it has more carillon than any other country in the world. In democratic people consider the carillon an integral part of their daily life to be enjoyed by all, much and more alike.

Although the number of caddis in the United States is constantly increasing (at least since it was well over half a century ago), the average American knows very little about them. The caddis, one of the world's largest insect family, consists of more than 10,000 species, most of which are found in the United States. The caddis is a very common insect, especially in the mountains, where it is found in large numbers. It is a very common insect, especially in the mountains, where it is found in large numbers. It is a very common insect, especially in the mountains, where it is found in large numbers.

I like chimneys (fewer than 22 better). The swirling soot looks more than 70 better, a shapely, chromatic swirl of half-tones mixed at the dramatic (subtle) tone scale of the chimney. More than 70 better, the chimney.

¹ both, but the size of the location that does not cause the action of the machine.

These tower bells, arranged in grade and tiers from the largest to the smallest, usually have a range of four octaves. They are placed either automatically by a clock-work mechanism or by the bellman in silhouette, who manipulates the bells and fast pulls of a chain the instrument composed by levers and wires to the clapper of each bell.

Players must possess both strength and skill, for the keys are struck with the least little finger of the closed hand. The amount of tone depends upon the cellistomane's favored style, some keys demanding a pressure equivalent to razor pounds. Few women, being in this preference alone, which is early Dutch style (clavichord). "A woman needs nothing more than a first-class knowledge of music, good hands and legs, and no art."

Modern carillons as "singing towers" are the successors of watchtowers built in the Lowlands during the Middle Ages. Not infrequently they started their nation's history, calling citizens to arms warning them of floods, national emergencies, joyfully proclaiming peace. When the Netherlands finally became tired of watchtowers bell-ringing and began turning their bells to the uses of the world, the carillon was born.

At low tide, the shells were small and had little scope. The method of playing differed, too, for each bell was tapped by the carillon-mist. Limited as the first carillons were, they were, nevertheless, equipped with paid hydraulics.



The name of a Dutch province is spelled with a capital.



most of a series of one-story buildings, which rooms, with the exception of the two furnace rooms, are light and airy.

Here new belts and cradles are cast and old or broken belts repaired. One of the belts recently completed by the factory was the remodeling and re-casting of the famous famous belts of Santa Barbara, California. Since there is no seasonal fluctuation of work, the factory personnel—the pattern of the belts—early changes. Many of the villagers die the same way that their grandfathers and great grandfathers believe them did, proud to maintain their traditions and skills.

During factory hours—7:30 to 5:00—you are free to converse with part of the work staff to ask any number of questions you want; the exact proportion of work used in casting. Every manufacturer guards this secret, but it is his skilled laboring plus proper casting. During real installation that determines the tone of the bell. Most foundries are a blend of 50-50% copper and aluminum, believe me.

Getting a cylinder as nearly perfect as human hands can make it requires the combined skills of designers, bell-metalworkers, makers of mechanisms, and musicians. The method of casting, however, has changed little from early centuries. Generally speaking, each bell is made up of three parts: inside core, false bell, and outside shell.

The cone, brick-walled and hollow, is the model for the inner side of the bell. Shaded area with lines, it is allowed to break. Then the cone will be "half bell" consumed (Continued on Page 22)



Some Outstanding Short Pieces of the Year

by GUY WARR

TWO many teachers choose single pieces for their students. In selecting the right composition they do not adequately consider the great ups and downs of the pupil or his needs for studying a certain kind of piece at that moment. They wait for the short rest to choose material that is too young, may, too difficult or not suitable. The actual quality of the piece is mostly an after act of prime importance. The question should be: Will it accomplish what I need in "just now" time?

The selected composition may be an already "familiar" or more recommended than others in getting results, or may pose characteristics that inspire or inspire the student. The choice of a piece is as important that teachers should play several suitable examples for the student, then select the best for the final decision.

Often when a student wants to study one piece in comparison which I have not suggested, I say: "First by all means work at it, if you wish. I do not think you will be longer with it, because I told you, and such do work for your musical growth."

That useful permission is all I believe that all the composition listed here will contribute to the student's knowledge or enjoyment. It can be checked by one of the chosen pieces considered the favorite music is not the criterion, we must compare in all the student's present mood, and also (indirectly) to his own own teaching perspective. We are so used of using the same materials, we are in and out! So, let's look over the better offerings of a few publishers. But be also plan a new color scale and color. The opera is usually recommended to the young for the piece, and then the young student a disaster or chaos which he considers. Mr. Foster also designs the art and composition, and the student designed by in "Carnegie" and in Canada. (Continued on Page 10)

Music—The *Requiem*—a model, modernist piece chosen for a 10-minute lesson. *Requiem*—a model, modernist piece chosen for a 10-minute lesson. *Requiem*—a model, modernist piece chosen for a 10-minute lesson.

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Manuel's "Memento of Figures" is presented at the University of Illinois.

Swing from "Memento of Figures" is shown by students at the University of Illinois.



Many individuals are today making their first acquaintance with opera through the medium of radio and television.

Cautioned others are eager participants in the exciting activity through

Opera Workshops—College and Community

by Kenneth Berrie

AN AMAZING development has taken place in the opera field in recent days. America's first opera school, the American Opera School, was founded in 1934, had the groundwork for its first production. This organization has grown to a membership of 25 schools. Today it has more than 200. There are 1000 schools and 400 high schools which present opera every year. There are 1000 schools and 400 high schools which present opera every year. There are 1000 schools and 400 high schools which present opera every year.

The opera school is a new type of school. It is a school where students can learn to sing and act. It is a school where students can learn to sing and act. It is a school where students can learn to sing and act. It is a school where students can learn to sing and act.

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most since 1936. However, the National Association of Schools of Music, established in 1934, had the groundwork for its first production. This organization has grown to a membership of 25 schools. Today it has more than 200. There are 1000 schools and 400 high schools which present opera every year. There are 1000 schools and 400 high schools which present opera every year.

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at the University of Southern California. And, however, the National Association of Schools of Music, established in 1934, had the groundwork for its first production. This organization has grown to a membership of 25 schools. Today it has more than 200. There are 1000 schools and 400 high schools which present opera every year. There are 1000 schools and 400 high schools which present opera every year.

There are many excellent workshops in the United States. There are many excellent workshops in the United States. There are many excellent workshops in the United States. There are many excellent workshops in the United States.

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Enrique Jordá

San Francisco's New Musical Leader

The new conductor of the San Francisco

Symphony Orchestra discusses a number of

interesting facts connected with his work.

*From an Interview with Enrique Jordá
Secured by LeRoy F. Brant*

ENRIQUE JORDÁ, appointed to lead the great San Francisco Symphony for the coming two years, believes in the music of America. He believes in the future of the symphony player and conductor, and he believes in the power that one million young people of excited hearts to make their dreams come true.

It was on March 16 that this dynamic young "Spanish" born in San Sebastian Spain, in 1914, received notice from the board of control of the San Francisco Symphony that a 2 year contract with the symphony was his for the acceptance, and he accepted! He will give the position first occupied by Henry Haller, then by Alfred Hertz, Ingeborg Albrecht, Rudolph Conzemius, and Farnes Bourke, to a host of great conductors. He will have a tremendously talented staff to help him in the same

old lines of "the Power of the West Coast," as San Francisco has been called, where it is to be found the largest opera season in America outside the Metropolitan, and one of the magnificent symphony orchestras of the world.

"I am honored to be able to help the young people of America," said Jordá when I explained that members of FFLS were, so far as young people were concerned, largely persons interested in music professionally and that therefore his own experience as achieving the top of the ladder of success could help others to succeed also.

"To begin to conduct one must do four things: he must attend concerts and watch conductors create music; he must listen to records and radio concerts, with a keen ear; he must study the technique

of the orchestral instruments, especially the piano, violin, trumpet, trombone, and the most subtle intonation and color; he must and the technique of conducting with every good teacher. If he does all four things he can learn his conduct, piano that he has a talent for conducting in the beginning."

Jordá felt as do all professional and thoughtful musicians, that talent is a thing unknown, and cannot be taught, as a person if it is not present at birth. The conduct, however, differentiates between the attempt to cultivate a talent and to create one. The former is possible and highly proper, the latter is impossible.

To determine whether or not one has the talent for conducting is a procedure impossible to define exactly speaking he himself. Jordá stated that his first adventure in the field of conducting came by accident. "I was in Paris studying organ with Dupré and composition with Dukas. The conductors of the student orchestra played because I had, and I was asked to take his place for the time being. They told me that I had done well that I should be taken to the house of all musicians. This was in 1930, and I have been conducting ever since." The ambitious student could not be his last at a school orchestra, as it is possible that he himself would resemble a church choir. Any or all of these would discontinue his career for a career of music, put an important, his father is working with people. In Jordá's case the young musician noted that the director of the house to suggest the "Spanish" had depended on "—the training of the musical public, of the critics, and of the orchestra members themselves." Thus, it will be seen that one of the greatly important tasks which are a necessity to the conductor is that of being able to make his players love him.

His first connection I interpreted to mean one who was, perhaps, to be the best known of all Italian conductors, occupying only Turin, in America. This man acted as guest conductor of the San Francisco Symphony in 1929, on different occasions, and finally the players walked out of a rehearsal after the conductor had called them "pigs," and had thrown his watch at an offending solo player. "Katie X was a leader of such sympathy in music, more in human relationship. Jordá it is rare indeed that one sees his name in the world of music happening. Lacking in the understanding of people, his not understanding of music was not enough to make him successful."

The future of orchestras in America is bright, you have some of the world's mightiest orchestral ensembles," reflected Jordá in reply to a question regarding the competitive. (Continued on Page 10)

No. 125 45430

Grade 4

Prelude in E \flat minor

ABRAHAM CHASIN, Op. 13, No. 2

Andante espressivo $\text{♩} = 60$

PIANO

Piu mosso

Tempo I

From "David's Dear Prelude" by Abram Chasin
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STERE AUGUST 1934

International Copyright secured

Scherzo

From Sonata, Op. 2 No. 3
LUDWIG VAN BEETHOVEN

Allegro (♩ = 120)

PIANO

From "Piano Compositions by Ludwig van Beethoven," Vol. 1, edited by Eugene D. Schostak. G450-450021
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TRIO

Un poco più moderato

CODA

Rumba

(Based on the Mexican Folk Song "La Caramacha")

DEMES 40.47

Lively rumba tempo (♩=160)

PIANO

Book 4—Fascinating All the World's Favorite Songs compiled and arranged by DEMOS AGOST 1940
Copyright 1940 by Chas. E. Krieger Co.

ATCDE-AGOST 1940

Chacon

JOHN BLOW
(1848-1908)

Book 4

PIANO

Lento

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Allegro

Andante

Allegro

Andante

No. 400
Grade 2

Contrasts

WILLSON OSBORNE

Andante con moto

Pia mosso

Tempo I

No. 400
Grade 2

Evening Fields

WILLSON OSBORNE

Andante

Come prima

Juliet's Waltz

(From Romeo and Juliet)

CHARLES CHURCH
Arr. by William H. Pettey

Valse solo (solo of one)

PIANO

Tempo di Ballo

SECONDO

DOMENICO SCARLATTI

1685-1757
Arr. by G. J. Beer

Non presto (♩ = 110)

PIANO

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Reinhardt Copyright secured
ESTABLISHED 1914

Tempo di Ballo

PRIMO

DOMENICO SCARLATTI

1685-1757
Arr. by G. J. Beer

Non presto (♩ = 110)

PIANO

ESTABLISHED 1914

SECONDO

Musical score for the Second part of a piece. The score is written for piano (p) and violin (v). It consists of six systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamics. The first system starts with a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a piano (p) dynamic.

PRIMO

Musical score for the First part of a piece. The score is written for piano (p) and violin (v). It consists of six systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamics. The first system starts with a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a piano (p) dynamic.

Von Gott will ich nicht lassen

(From God Shall Naught Divide Me)
(Chorus Prose)

J. S. Bach

MANTALS

PEDAL

Revised by William O. Fisher

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

"Plus Power" (Plus Swedish) Men
Edited by Carl Gustavsson

Delays are a must

[illegible]

allegro
brass band

event Er'ry 21 - up bud so jay an, Glad the sun-ny day to greet - Let the flow-er-blossom
 heart-chen be so - glad the Win-ter sun dar-est a' Zog - do - greet - dar-est sun-ny day a'

allegro
more and more
concer more animation

bright - ly. But as late their fragrant breath - On thy bos - om rest - in
 gle - am - ing dew - and spot - dar-est rest - in

allegro
more and more
concer more animation

light - ly. Let them, and with in death,
 gle - am - ing dew - and spot - dar-est rest - in

allegro
more and more
concer more animation

allegro
more and more
concer more animation

Melody

(Adapted from Sonata in A major, K. 323)

W. A. MOZART
Arranged by Charles Krass

Allegretto (A. 100)
E. F. 7

CELLO

PIANO

"Butterfly" Etude

F. L. CHOPIN
Arr. by RUTH BRUNS

Vivace (1/2 = 160)

PIANO

Down in the Valley*

Arr. by ELIE SIEGHEISTER

Smoothly

PIANO

True Love

Arr. by ELIE SIEGHEISTER

Slow
Bring out melody

PIANO

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